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or of their painted sources. For William Harvey nine engravings from 1738 onwards, deriving from the Glasgow painting here dated 'about 1657', precede Faithorne's well-known line-engraving published in 1653; while for Newton, though the type-portraits are differentiated, clear sub-headings in the long list would have been helpful. The present location of original paintings is often indicated, most helpfully, though this is a research impossible to complete. The description of the individual prints is admirably concise, yet provides all necessary identifications: pose, artists, publisher and date, with a note, where apposite, of variant states in the collection. The approximate date of an undated engraving can usually be ascertained by turning up the engraver's entry in the index; but it would have been helpful if the century of all anonymous engravings could have been suggested, since the authenticity of likeness decreases with the passage of time. The separate indexes of painters and engravers are clear and informative.

Dr. Poynter's preface draws attention to some special treasures, such as Rembrandt's etching of J. A. Van der Linden, which Dr. Burgess's catalogue-entry tells us was refused as unworthy by Van der Linden's publishers, and the much less known, masterly etching of P. F. Gachet by Van Gogh; both these etchings are reproduced, as are several original drawings. Notable among the latter are a pencil drawing of Jenner and the engraver's preliminary sketch of Dalton; the catalogue records many others from among which one would particularly like to see the pen drawing, dated from Scutari in November 1854, of Florence Nightingale in her wards. The catalogue is very fully supplied with references to publications concerning individual portraits, and there is also a bibliography in two sections: general and individual; the reader must note, however, that this second section lists books and articles referring to individual engravings, while monographs on the oeuvre of individual artists occur in both lists.

Such slight inconsistencies as have been noticed detract very little from the immense usefulness and interest of this major catalogue. Dr. Burgess's deep knowledge and appreciation of the Wellcome Art Collections of which she has long been Keeper, and her generous sharing of her expertise with everyone who consults her, are well known. Her charge includes, besides this wealth of engravings and drawings, 'hundreds of portraits in oils, even more numerous sculptured and medallion portraits, and original photographs' providing material, Dr. Poynter promises, for a later volume. Whoever uses the present volume will eagerly await its successor (covering perhaps the medals first?), but only those who have attempted similar work, even on a small scale, can visualize the hours running into years in which knowledge, judgment and mere drudgery must have been expended to achieve this monumental catalogue in all its wealth of accurate detail.

Les Démoniaques dans l'Art, and *Les Diffformes et les Malades dans l'Art*, by J. M. CHARCOT and P. RICHER, reprint of the original editions, Paris, 1887, 1889, Amsterdam, B. M. Israël, 1972, Dfl. 80 and Dfl. 90 (or, bound together, Dfl. 150).

The story of medicine in art has now exerted its increasing fascination for over a century. It was inaugurated by Marx, and Virchow's investigations of medieval leprosy (1861) extended to a detailed description of Holbein's picture of St. Elizabeth of

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Hungary giving food and drink to lepers in which he compared the appearance of the patients with the illustrations of leprosy in the atlas of Danielsen and Boeck.

Charcot and Richer raised the status of such studies to an accepted field of inquiry by their publication of two works of great significance in psychiatric and medical history, *Les Démoniaques dans L'Art* in 1887 and *Les Difformes et les Malades dans L'Art* in 1889. These two fascinating works now reprinted unchanged by B. M. Israël of Amsterdam, combine to give pictures of mental and organic disease diagnosed by Charcot. In *Les Démoniaques dans L'Art*, Charcot searches all forms of works of art for examples of the syndrome of hysteria 'not as an illness but as a perversion of the soul due to the presence of a demon and its torments'. Much of the interest in these illustrations lies in the various bodily expressions depicted by artists through the centuries of one 'possessed', and in the changing shapes (and eventual disappearance) of the demon seen escaping from their mouths or heads. Charcot does not confine his study to individuals but provides vivid examples of 'hysterical' groups as in *Les Danseurs de Saint-Guy* by Pierre Breughel. One finds it difficult to reconcile these manifestations with his neurological concept of hysteria. His differentiation between 'arc de cercle' and tetanic opisthotonos as depicted by Charles Bell, reveals Charcot's clinical acumen at its keenest. He concludes this book with a detailed description in words and figures of the four stages of hysteria as the neurological entity he believes it to be.

That *Les Difformes et les Malades dans L'Art* is an expansion of the former theme is reflected in the first example of a grotesque face which Charcot saw in the Church of Santa Maria Formosa in Venice, one which Ruskin in his *Stones of Venice* had found 'too vile for description'. Charcot saw in it an example of hysterical facial spasm, cases of which he had been diagnosing in his clinic at the Salpêtrière.

In his introduction, Charcot defines three sets of circumstances which have induced artists to illustrate deformity and sickness—caricature, portraits, and scenes of sickness particularly those involving miraculous cures. He does not mention the medical artist who deliberately sets out to represent pathological states, so reflecting how recently this useful kind of artist has come into medicine.

In Charcot's view the artist in his attempt to represent the monstrous, ugly, or bizarre has on occasions come across natural variations in the human form which he had only to represent realistically to obtain the desired effect. He claims that the grotesque face which he saw in Venice was a case in point.

Charcot is aware that artistic manipulation of the proportions of the body, for example the head, may well produce forms which have no relation to observed abnormalities. Through Ravaissou-Mollien he quotes Leonardo da Vinci's comment that the rules of Science enable one to distinguish the true from the false, the possible from the impossible, and he cautiously accepts only one of the many 'caricatures' of Leonardo as an example of pathology, that of a man with a goitre whom he diagnoses as 'a dolichocephalic goitrous cretin'.

Charcot's second category, that of portraits, is very rich in content, and extends in time from the Egyptian god Ptah, whom Professor Parrot had then recently diagnosed as an achondroplasiac, to the famous Jeffrey Hudson whose dimensions are said to have enabled him to be served up to Charles I in a pie. His portrait by Van Dyck in

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company with Charles I and Henrietta Maria is still to be seen in the King's Rooms at Hampton Court. The fascinated respect in which court artists held court dwarfs from the days of ancient Egypt down to the seventeenth century is remarkable. It is exemplified by Velasquez who has at least seven portraits of dwarfs at the Court of Spain hanging in the Prado.

The portrayals of most scenes of sickness represent miraculous cures; one of the richest in medical content is the fresco attributed to Taddeo Gaddi or Andrea da Firenze in the Spanish Chapel of Santa Maria Novella in Florence which contains illustrations of patients with radial palsy, oedema of the legs, blindness, and a cripple, all appealing to St. Dominic. Amongst many vivid illustrations of the plague perhaps the most celebrated is the picture by De Gros of Napoleon visiting the plague-stricken victims of Jaffa.

A final section devoted to artists' studies of death reveals the effect of contemporary tradition and the artists' representation. In antiquity death seems to have come to apparently healthy people, like sleep. In medieval times the dead body of Christ changed through the centuries from the depiction of a clothed, painless departure to the agonised rigor mortis of Roger Van de Weyden's *Descent from the Cross*, or the green putrefaction of the body in Holbein's *Death of Christ*. This trend towards the increasing horror of death reached its extreme in a picture at Seville by Vallès de Leal entitled *Finis Gloriam Mundi*, in which the rotting dead body of a mitred bishop is covered with worms and beetles.

Many of the pictures illustrated and described in this book have been reproduced in subsequent works on Medicine in Art, and of course a very great enrichment of this field has occurred since Charcot opened it up. Particularly noteworthy are Eugen Hollander's volumes on *Medicine in the Classical and Plastic Arts* (1903–1912). It has been greatly advanced too, by the publication of illustrations from medieval manuscripts such as those compiled by P. Giocosa (1901), Sudhoff (1914–18) and more recently, MacKinney (1965).

This reprint will help greatly to maintain the growth of this interesting facet of medical history. Producing them 'unchanged' however, involves one grave defect. A number of the illustrations reproduce the imperfections of 1887 and 1889 so perfectly that it is difficult, if not impossible, to see the detailed features of the disease illustrated. This is tantalisingly so in Murillo's picture of St. Elizabeth of Hungary treating patients for ringworm of the scalp and in some of the illustrations of St. Roche's buboes. Much as one appreciates conscientious historical accuracy in reprinting these works without alteration, it could be made even more valuable by adding in a clearly denoted form (perhaps as an appendix) illustrations the details of which are enhanced by the use of modern processes of reproduction.

Homeopathy in America. The Rise and Fall of a Medical Heresy, by M. KAUFMAN, Baltimore and London, The Johns Hopkins Press, 1971, pp. x, 205, £4.75.

This is not and does not purport to be a full-scale history of American homeopathy but is rather an account of opposition to it. The story is not a pleasant one and contains moments when one is easily reminded of a foxhunt, but with this difference that the quarry, instead of being finally caught and torn to pieces, is invited in to tea